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1921

# Sweet Molly Malone

Arthur E Behim

*Composer*

Frank J Gillen

*Composer*

Hirsch

*Lyricist*

Barbelle

*Illustrator*

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# Sweet Molly Malone

By  
Walter Hirsch  
Arthur E. Behm  
and Frank J. Gillen



Vp. 17452  
1921

SWEET 110

Published by *Shapiro, Bernstein & Co.* MUSIC PUBLISHERS  
COR. BROADWAY & 47<sup>th</sup> STREET  
New York

MADE IN U.S.A.

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By the writers  
of "Love Bird"

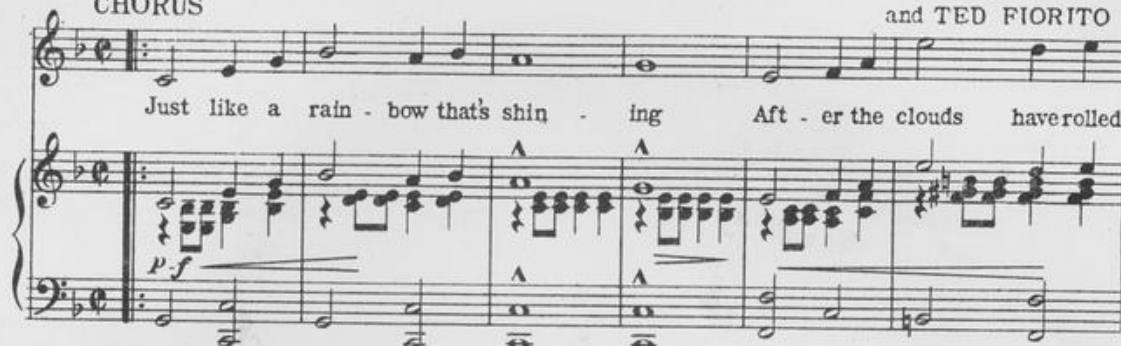
## Just Like A Rainbow

Reg. U.S. Pat. Off.

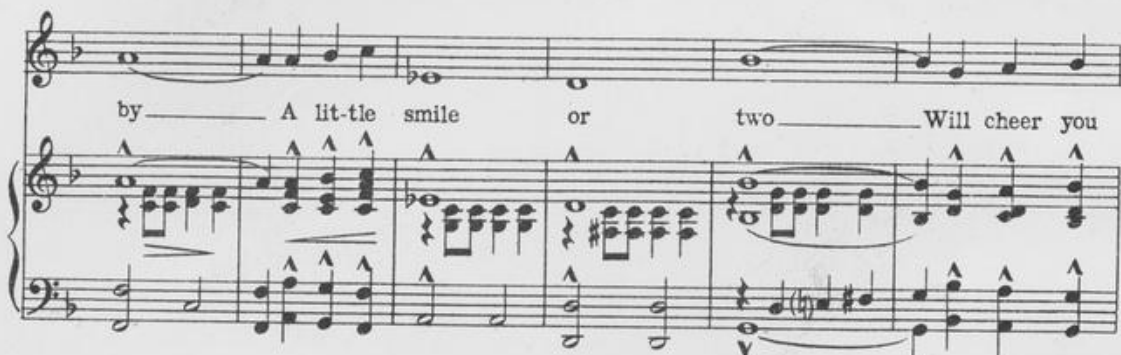
By MARY EARL  
and TED FIORITO

### CHORUS

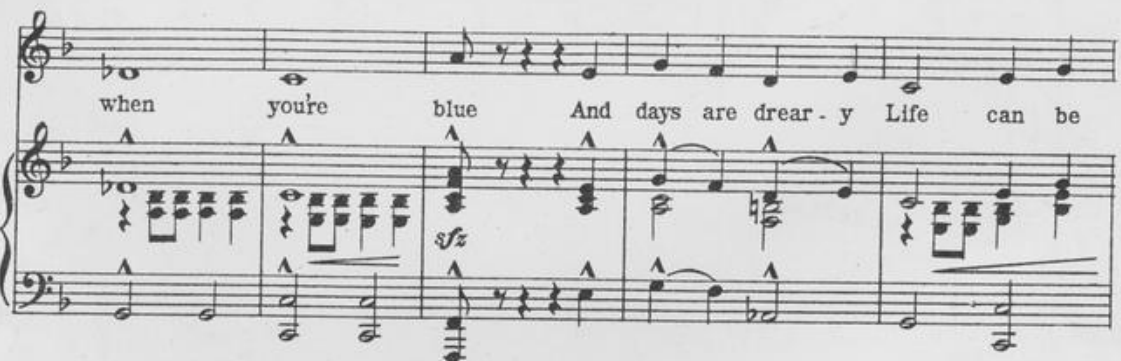
Just like a rain - bow that's shin - ing Aft - er the clouds have rolled



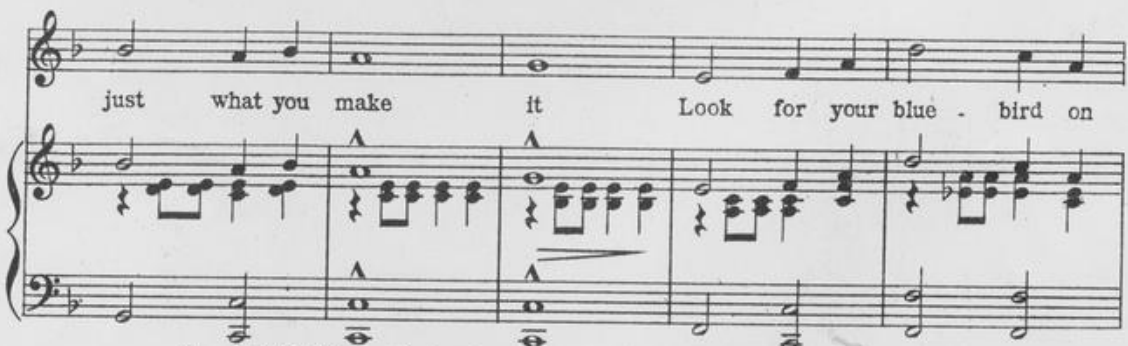
by ——— A lit - tle smile or two ——— Will cheer you



when you're blue And days are drear - y Life can be



just what you make it Look for your blue - bird on



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# Sweet Molly Malone

3

Words by  
WALTER HIRSCH

Music by  
ARTHUR E. BEHIM  
and FRANK J. GILLEN

Valse moderato

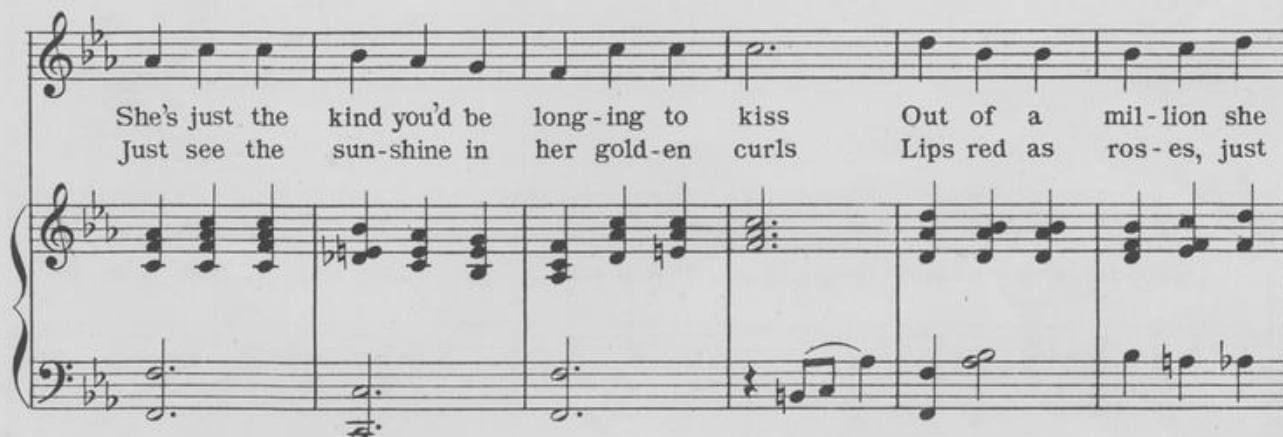


Till ready

I've got my eye on a sweet lit - tle miss,  
Just get a glimpse of her teeth white as pearls



She's just the kind you'd be long-ing to kiss Out of a mil-lion she  
Just see the sun-shine in her gold-en curls Lips red as ros-es, just



stands all a - lone, And you'd know if you saw her, sweet Mol-ly Ma - lone:  
made to ca - ress And — that I sup - pose is just why I con - fess:

The first system of the musical score for 'Sweet Molly Malone'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano part includes various chords and melodic lines, with some notes marked with accents.

## REFRAIN

With her laugh-ter like rip - pling of wa - ter — And the

The second system of the musical score, which is the beginning of the refrain. It continues with the vocal melody and piano accompaniment. The time signature changes to 3/4. The lyrics are written below the vocal line. The piano part includes a dynamic marking of *p-f* (piano-forte) and various chords and melodic lines.

bloom on her cheeks you'd re - mem-ber for weeks Sure I think that the

The third system of the musical score, continuing the refrain. It features the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part includes various chords and melodic lines, with some notes marked with accents.

good fai - ries caught her — And put Hea-ven's own hue in her

The fourth system of the musical score, concluding the refrain. It features the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part includes various chords and melodic lines, with some notes marked with accents.

two eyes of blue Oh! her ways are so tan - ta - liz - ing

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'two eyes of blue Oh! her ways are so tan - ta - liz - ing'.

— And I'd like to call her my own She's an

The second system continues the melody and accompaniment. The lyrics are '— And I'd like to call her my own She's an'.

I - rish Col - leen, but to me she's a queen, WHO? Sweet

The third system includes a 'SHOUT' instruction above the vocal line. The lyrics are 'I - rish Col - leen, but to me she's a queen, WHO? Sweet'.

1. Mol - ly Ma - lone. With her lone. 2. lone.

The fourth system presents two endings for the piece. The first ending (marked '1.') leads to a repeat, and the second ending (marked '2.') concludes the piece. The lyrics are '1. Mol - ly Ma - lone. With her lone. 2. lone.'

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